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ABSTRACT

The Portland, Oregon public schools conducted a needs assessment study in order to determine the status of art education prior to the implementation of a Discipline Based Art Education (DBAE) program. Designed and conducted by the research and evaluation department, the needs assessment surveyed a stratified sample of elementary and secondary teachers, counselors, and administrators. The data provided information about the values, attitudes, status, and condition of art education in the schools. The retrieved data concerning values appeared positive across all groups and revealed no significant differences among categories of respondents; but information gathered concerning status indicated more variance among respondent groups. Conclusions indicated that: (1) art is considered a non-academic subject; (2) instructional practices vary considerably among elementary teachers and middle/high school teachers; (3) structure and sequence is missing in most art education curricula; and (4) cultural diversity is an important, but neglected, part of art education. Data also indicated that, since neither administrators nor teachers were prepared to implement DBAE, an inservice training program, model, and curriculum materials needed to be developed. Appendices include: (1) a discussion outline of DBAE; (2) a sample DBAE scope and sequence chart; (3) the survey instrument; and (4) respondents' additional comments. Charts are included. (JHP)

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Discipline-Based Art Education

NEEDS ASSESSMENT ANALYSIS: THE STATUS OF ART EDUCATION IN THE PORTLAND PUBLIC SCHOOLS, 1986-87

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March, 1987

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NEEDS ASSESSMENT ANALYSIS:
DISCIPLINE-BASED ART EDUCATION
THE STATUS OF ART EDUCATION
IN THE PORTLAND PUBLIC SCHOOLS, 1986-87

EXECUTIVE SUMMARY

As the first phase of planning the implementation of Discipline-Based Art Education (DBAE) in the Portland Public Schools, a needs assessment was conducted. The purpose was to determine the current status of art education in the Portland schools.

The needs assessment was designed and conducted by the Research and Evaluation Department across a stratified sample of elementary and secondary teachers, counselors, and administrators in the fall of 1986-87. A questionnaire was used as a survey instrument. A total of 522 returned questionnaires represents a 63% stratified sample.

The data yields information about the prevailing values/attitudes about and status/condition of art education in the schools. The values reported were consistently positive across all groups and revealed no significant differences among categories of respondents. Essentially, all respondents posited that art education was valuable and underrated relative to its importance. The status information yields considerably more variance among the respondent groups, and is analyzed with some detail. It is this information which comprises the needs assessment analysis.

The primary audience for the analysis of data is the DBAE planning committee which is responsible for planning the implementation of Discipline-Based Art Education in Portland schools over the next two years.

The conclusions that flow from the data are basic and offer little in the way of surprises. These data, however, do provide a sound basis for planning and implementation that is soundly related to Discipline-Based Art Education theory.

The most prominent conclusions indicate: That art is considered a non-academic subject; That instructional practices vary considerably between elementary teachers (K-5) and middle school/high school art teachers; That "structure and sequence" is missing from the delivery of most art education curricula; That "cultural diversity" is an important part of art education, but inadequate at present; That administrators are no more prepared for the implementation of DBAE than are teachers; That training will be needed for successful implementation and a carefully developed in-service model should be considered; That curriculum material may have to be developed to meet the need; And, that there exists a high level of agreement that art education is important.

Introduction

The Getty Center for Education in the Arts awarded a planning grant to the Portland Public Schools for a multi-year implementation of Discipline Based Art Education (DBAE) beginning in the fall, 1986. The first phase called for an assessment of the status of art education in the Portland district.

The planning committee collaborated with the district's Research and Evaluation Department to create a survey instrument designed to ascertain the current attitudes and practices in art education. The results are intended to assist the planning committee to adequately plan optimal implementation of Discipline-Based Art Education during the subsequent years of the grant.

The survey instrument, a questionnaire, was used to gather information from a stratified sample of those teachers and administrators responsible for delivering art instruction in the elementary, middle, and high school programs in the Portland Public Schools.

Thirty randomly selected elementary schools, all middle schools (18) and all high schools (11) were given the survey. Participation reflects all K-5 teachers in the elementary schools, all art teachers in the middle schools and high schools and all administrators in the sample. In all, 830 questionnaires were distributed, and of that number, 522 were returned representing approximately 63%.

The categories of respondents are distributed as follows:

Elementary teachers	314	60.2%
Middle & H.S. Art Teachers	29	5.6%
Administrators	70	13.4%
Others (Counselors, Support, etc)	94	18.0%
Unidentified	15	2.9%
Total	522	100.0%

The two-part survey instrument was used to assess both the current "status" of art education and the "value" which practitioners and administrators viewed particular concepts and practices. The concepts to which the items are anchored are embodied in the following study questions:

Study Questions

I. What amount of time is now apportioned to the teaching of skills in art history, art criticism, art production, and aesthetics as distinct from "holiday art"/craft activities?

Study questions (cont.)

II. What is the current understanding of the concepts of Discipline-Based Art Education?

III. To what extent are existing curriculum materials being used as a basis for classroom instruction in art?

IV. What are the prevailing perceptions about the effectiveness of in-service programs?

V. What level of accountability and support is provided by building level administrators for art instruction?

VI. What is the need for additional resources? (i.e. materials, training, time, space, equipment, etc.)

Purpose

The purpose of this document is to interpret the data gathered through this process. It will, in turn, provide a point of departure for the implementation of DBAE in the Portland Public Schools and perhaps model future planning efforts.

Methodology

Respondents were sorted according to their role in the delivery of services in the schools, but also on their individual background with respect to preparation beyond the requirements for the basic teaching certificate. The majority of respondents (60.7%) overall did not indicate preparation beyond the undergraduate degree. However, as might be expected, 89.7% of middle school and high school art teachers, who specialize in art education, indicated additional preparation. This compares with 37.2% of elementary teachers who specialize in general elementary education and spend a fraction of their week teaching "art".

The following analysis of responses is organized around concepts in each of the study questions from which the survey was drafted. We are thus able to compare elementary teachers' responses with those of art teachers in the middle school and high school programs and those of building level administrators. The responses of the unidentified categories are not included, and those of the "others" which includes counselors are reported only when they are considered relevant.

Analysis

The reporting format restates the study question, introduces the questionnaire items considered pertinent to planning, and groups data around each study question as "findings".

STUDY QUESTION I. What amount of time is apportioned for the teaching of skills in art history, art criticism, art production, and aesthetics as distinct from "holiday art"/craft activities?

FINDINGS

Item #24: "Art criticism (making judgments about the nature and quality of art) is included in current art instruction."

	Elementary	Middle/Secondary
Strongly agree/ Agree	32.1%	82.8%
Disagree/Strongly disagree	67.9%	17.2%
Total N	258	29

It is worth noting that the relatively small number of respondents in the middle/high school category does reflect a majority of all art teachers at those levels in the district.

Similarly worded items assessed the inclusion of art history, and aesthetics in current art instruction. The responses demonstrate a pattern among middle school and high school art teachers that is distinct from elementary teachers' views and practices.

On "history", a majority of middle school and high school art teachers indicate that art history is included in art instruction. The difference between their view and that of elementary teachers is significant. Seventy-one percent (71.0%) of elementary teachers agree that art history is not included in art education compared to 37.9% of middle/high school art teachers who share that view.

On "aesthetics", 100% of middle school and high school teachers indicate that aesthetics is included in art instruction. Again, the elementary teachers differ from this view. However, distinct from their report on the inclusion of "art criticism" and "art history", two-thirds of the elementary teachers (67.0%) indicate that "aesthetics" is included in art instruction.

This variance may be accounted for by two factors: First, middle school and high school teachers teaching art exclusively have considerably more opportunity to weave elements of other disciplines into their instruction; Second, middle school and high school teachers, who show a greater incidence of preparation beyond the bachelor's degree (89.7%) compared with elementary teachers (39.8%), may be more "discipline sensitive" to DBAE concepts.

This pattern is followed when "theory" was assessed relative to its inclusion in current art production instruction.

Item #16: "The teaching of theory (rationale, predicted outcomes, contemplation, etc.) often accompanies art production activities."

	Elementary	Middle/Secondary
Strongly agree/ Agree	43.6%	86.2%
Disagree/Strongly disagree	56.4%	13.8%
Total N	289	29

However, both groups are nearly evenly split (elementary 49.8% v. middle/high school 51.7%) when quizzed on "the adequacy of time provided to practice production."

When asked whether "art is held in high esteem by others in the school", a majority of respondents across all identified roles (elementary, middle/high school art teachers, and administrators) indicate a perception that art is not valued by others in the school (59.4%). This data is curious in light of the response by people in all roles who indicate (93.8%) that art is "... often exhibited in places other than art classrooms". (Item #2)

Item #1: "Adequate time is provided for students to think and read about art."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	33.6%	37.9%	40.0%
Disagree/Strongly disagree	66.4%	62.1%	60.0%
Total N	306	29	67

To the extent that "thinking and reading" about art is considered important in DBAE, it is worth noting that respondents across all categories disagree that adequate time is given to this activity.

STUDY QUESTION II. What is the current understanding of the concepts of Discipline-Based Art Education?

It is fair to say that Discipline-Based Art Education, as a concept, is not widely understood by any of the groups in the stratified sample. This is attributed to its being introduced to the district only in recent months. It is, however, understood and practiced "de facto". That is, the precepts of DBAE are modeled by some teachers prior to its formal introduction and without a defined curriculum. For reasons cited earlier, this is more likely to occur among middle and high school art teachers than any other group surveyed. The data imply that all groups see DBAE precepts as important. Middle school and high school art teachers indicate slightly more sensitivity to DBAE terminology and concepts in the instructional context.

STUDY QUESTION III: To what extent are existing curriculum materials being used as a basis for classroom instruction in art?

FINDINGS

Item #22: "Published material is used more than teacher produced material."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	50.6%	28.6%	44.5%
Disagree/Strongly disagree	49.4%	71.4%	55.4%
Total N	259	28	54

Because administrators often influence the purchase of materials, it is deemed important here to report their views. A fundamental mismatch with DBAE concepts seems to exist between the middle school and high school art teachers regarding heavy reliance on teacher generated materials. While this is consistent with some of the precepts of DBAE, it suggests that too much may be "unstructured" and left to chance. While DBAE is not without flexibility, "structure and sequence" are key to the successful delivery of Discipline-Based Art Education.

Item #14: "Art activities are integrated into the study of other subjects."

	Elementary	Middle/Secondary
Strongly agree/ Agree	94.8%	50.0%
Disagree/Strongly disagree	5.2%	50.0%
Total N	307	28

The responses vary significantly between the elementary teachers and the middle/high school art teachers. The positive match between elementary teachers' responses and DBAE concepts should be considered incidental and is more likely due to the natural consequence of grade level. It may be best explained by the difference in the roles and practices rather than a more mature grasp of DBAE concepts by the elementary teachers. It is simply too early in the implementation to expect that the report of teachers integrating art into other subjects is anything more than a reflection of the way things have been done traditionally in the elementary school. This does, however, suggest a readiness to implement the integration of art and subject matter through in-service training.

Item #5: "Counselors view art as a non-academic subject."

	Elementary	Middle/Secondary
Strongly agree/ Agree	54.9%	89.3%
Disagree/Strongly disagree	45.1%	10.7%
Total N	228	28

It is worth noting that "others" (includes counselors) agreed with this item statement at a rate of 64.5%; and administrators at a rate of 77.7%.

There are fewer counselors used in elementary school. The perception that art is viewed as a non-academic area by counselors, who often guide course selection, presents a challenge for DBAE implementation.

The perception reported by middle/high school art teachers that special education students are disproportionately assigned to art classes (Item #23, page 11), suggests that a careful orientation to Discipline-Based Art Education should be part of implementation planning for counselors and administrators.

Such an orientation could be drawn from item #6 where 420 of 481 of all educators responding to this item (87.3%) concur that "art reinforces reasoning skills". Counselors in particular will be interested in this data.

STUDY QUESTION IV: What are the prevailing perceptions about the effectiveness of in-service programs?

FINDINGS

Item #20: "In-service classes/workshops have proven a good vehicle for introducing new information and teaching strategies."

	Elementary	Middle/Secondary	Admin.
Strongly Agree/ Agree	61.9%	66.7%	72.3%
Disagree/Strongly disagree	38.1%	32.3%	27.7%
Total N	284	27	65

There is substantial agreement in perception among elementary teachers, middle/high school art teachers, and administrators that "in-service" is an effective delivery system for new information and instructional strategies. The DBAE concepts call for curriculum and instruction that is "structured and sequential". The introduction of curriculum materials such as Discover Art by Laura H. Chapman, (Davis Publications, 1985); and the Southwest Regional Educational Lab materials (SWRL, Appendix A) both incorporate **structure and sequence.** The adoption of either of those curriculum models or any other will require varying degrees of orientation and training. It is significant that nearly two thirds of the largest body surveyed find "in-service" suitable. It is significant that building administrators who have considerable responsibility for planning staff development indicate an even higher percentage of agreement favoring the "in-service" model.

Closely aligned with "structure and sequence" as necessary ingredients in fortifying competency in teachers for the delivery of DBAE is the issue of cultural diversity.

The Portland Public Schools has made a commitment as an urban school district to address multi-cultural/multi-ethnic issues through the curriculum. In that context it is significant that the survey reveals a high level of agreement on the appropriateness of providing art education through `a lens of cultural diversity.'

Item #17: "Teaching art through a lens of cultural diversity is important."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	92.9%	93.1%	98.5%
Disagree/Strongly disagree	7.1%	6.1%	1.5%
Total N	295	29	66

No other item on the survey instrument achieved this level of agreement across all categories. There is recognition here that cultural diversity has a place in art education. Combined with the implications in item #20 above, it follows that in-service/workshops around the issues of ethnic contributions and influences on art should be considered among the training priorities in implementing DBAE.

Item #11 "Those who teach art are aware of the District's mission in art education."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	48.6%	67.4%	73.1%
Disagree/Strongly disagree	51.4%	27.6%	28.9%
Total N	274	29	67

There is an important discrepancy here between the largest body of educators surveyed, the elementary teachers, and their administrators. There is, obviously, fertile ground for in-service to bring greater affinity between the knowledge of the elementary teachers and the assumptions of the administrators.

That a majority of the elementary teachers are unaware of the district's mission suggests a need for a more clearly articulated and more broadly disseminated statement of the mission of the district with regard to art education.

STUDY QUESTION V: What level of accountability and support is provided by building level administrators for art instruction?

FINDINGS

Item #19 "Support for art education from building administrators is adequate."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	67.1%	62.0%	70.3%
Disagree/Strongly disagree	32.9%	38.0%	29.7%
Total N	289	29	64

Item #15: "Administrators expect art education to be taught on a regular basis in the elementary program."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	81.4%	31.8%	87.7%
Disagree/Strongly disagree	18.6%	68.1%	12.3%
Total N	297	22	57

Item #3: "The building principal includes art instruction as part of the teacher performance evaluation."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	65.2%	57.9%	52.3%
Disagree/Strongly disagree	34.8%	42.1%	47.6%
Total N	281	19	63

Where teachers join administrators in the perception that adequate support exists and that expectations are high, it is surprising to find that the largest percentage of disagreement about the inclusion of art as part of the teachers' evaluation is reported by the administrators themselves.

DBAE in its implementation may want to assist principals in understanding that support for art education may very well include a greater degree of incorporating art education into teacher performance evaluations.

Item #23: "Special education students are often disproportionately represented in art classes."

	Elementary	Middle/Sec.	Admin.	Other
Strongly Agree/ Agree	33.0%	57.6%	28.1%	26.7%
Disagree/Strongly disagree	67.0%	42.3%	71.9%	73.3%
Total N	194	26	64	60

There is significant variance among the middle/high school art teachers and administrators and counselors (represented in the column 'Other')as to the validity of this opinion. This item originated with art teachers who perceived disproportionality in the assignment of special education students to art classes. Whether that disproportionality is perception or fact is not known. What is born out here is that there is significant difference of opinion between those who assign classes and those who teach them.

STUDY QUESTION VI. What is the need for additional resources? (i.e. materials, training, time, space, equipment, etc.)

FINDINGS

Inherent in the findings related to this concept is the degree of understanding of Discipline-Based Art Education. "Training" is the missing element and is at the core of in-service as part of the proposed implementation. A conversion of thought linking art education to other subjects and viewing it as an essential part of the curriculum must emerge as an objective in the implementation of DBAE.

Simultaneously, any curriculum developed must, by its own merit, substantiate its claim to possess "academic" value. An analysis of the findings here illustrates this point.

Item #5: "Art is viewed by counselors as a non-academic area."

	Elementary	Middle/Sec.	Admin.	Other
Strongly Agree/ Agree	54.9%	89.3%	77.7%	64.5%
Disagree/Strongly disagree	45.2%	10.7%	22.3%	35.5%
Total N	228	28	63	76

The "Other" category again includes counselors. This item generated one of the largest numbers of respondents in that category.

This is, however, not an indictment of the counselors, but rather a report of perceptions about art. It is significant precisely because it speaks to the DBAE agenda. It is suggested in the implementation of DBAE that art education be given greater credibility in yielding higher academic achievement. Analysis of the next item suggests that ground is fertile for implementation.

Item #6: "Reasoning skills are reinforced by art instruction."

	Elementary	Middle/Sec.	Admin.	Other
Agree	86.0%	92.8%	85.7%	85.4%
Disagree	14.0%	7.2%	14.3%	14.6%
Total N	293	28	63	82

If it is currently perceived that "reasoning skills" are reinforced by art instruction and if it is generally agreed that improved thinking/problem solving skills will result in higher achievement, the case for DBAE is strengthened. However, the need for adequate training as an integral part of DBAE implementation is implied in analysis of the next item.

Item #22: "Published curriculum material is more often used as resource material than teacher developed material."

	Elementary	Middle/Secondary	Admin.
Strongly Agree/ Agree	50.6%	28.6%	44.5%
Disagree/Strongly disagree	49.5%	71.4%	55.5%
Total N	259	28	54

We might expect that a majority of middle school and high school art teachers would be using teacher developed material which perhaps reflects the implications of training beyond requirements for the basic art education credential. We are also reminded that the number surveyed, though small, represent more than half of the middle/high school art teachers in the district.

By the same line of reasoning, the elementary teachers, 49.5% of whom report use of materials other than published materials, comprise a significant number of people who appear not to be offering "structured" or "sequenced" instruction in art education. Training then becomes an issue in the planning decisions for DBAE.

There is general agreement that art supplies are available and that little is left over at the end of the school year. The data suggest either good management of art supplies or too few supplies initially. Conclusions on this cannot be determined from available data.

Item #4: "Instructional art supplies and support materials (slides, prints, films, etc.) are readily available in this district."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	82.8%	92.8%	95.5%
Disagree/Strongly disagree	17.2%	7.2%	5.5%
Total N	303	28	67

Item #21: "Typically, money budgeted for art supplies/activities is left over at the end of the school year."

	Elementary	Middle/Secondary	Admin.
Strongly agree/ Agree	19.0%	14.8%	1.6%
Disagree/Strongly disagree	81.0%	85.2%	98.4%
Total N	200	27	64

CONCLUSIONS

o The instructional practices of middle school and high school art teachers are distinctly different from those of elementary teachers with respect to the inclusion of Discipline Based Art Education concepts. This may be explained by the presence of two conditions. First, elementary teachers offer instruction in a range of subjects other than art. Middle/high school teachers typically confine themselves to art instruction exclusively. Secondly, a significantly higher percentage of middle/high school art teachers have indicated additional preparation enabling them to integrate DBAE concepts with greater facility.

o Respondents generally agreed that art education is important. Few agree that art education is given high enough priority.

o A small percentage of teachers incorporate the concepts of Discipline Based Art Education into instruction. However, the larger number of teachers know very little about art history, art criticism, art production, and aesthetics as a "coordinated whole" approach. The rationale for training in conjunction with implementation of DBAE is thus strengthened.

o Art education is frequently carried out with teacher-produced materials. This is especially true among better trained art teachers, but clearly half of those indicating no additional training also use teacher manufactured material to teach art. Clearly, there is a need for the DBAE "preferred" structured and sequenced curriculum material to unify and fortify instruction. Curriculum material to carry the implementation successfully may have to be developed.

o Art education has carried an image of being a non-academic subject. Almost contradicting that view is substantial agreement among the same respondents that "reasoning skills" are likely to be improved through art education. DBAE suggests that training and orientation may alter the view that art is a non-academic subject, particularly among counselors and administrators with key roles in structuring and scheduling courses.

o The issue of the importance of "cultural diversity" as an aspect of art education achieved the highest level of agreement across all respondents. This indicates the linking of art education and cultural diversity should be given priority. In discussions with teachers, they have indicated that a disparity exists between theory and practice. That is, despite this level of agreement about the importance of cultural diversity, little

is being done. There exist few materials or strategies to accomplish this aim. Consultant to the Portland plan, Dr. Grace Hampton, Director of Visual Arts, Penn State University, has provided a framework for achieving improved quality in the integration of multi-cultural materials and strategies into art education. This is a consideration specially directed to urban education systems. **In-service** has been identified through the survey as the most likely vehicle for training. It could be expected that in-service, carefully conceived, could fortify the teaching of art through **"a lens of cultural diversity."**

o Administrators are no more prepared to adopt Discipline Based Art Education than teachers. Because they provide leadership and support at the building level, **administrators and counselors training** needs to be considered among the initial steps of DBAE implementation planning. This can serve to enhance the teacher performance evaluation process.

o Additional material resources (remodeling, supplies, etc.) are identified as needs in selected buildings. Care may need to be taken to assure that strategies for acquiring material supplies foster uniformity and facilitate implementation. The most widely recognized need, however, is additional human resources to assure progressive adaptation of DBAE in the schools. Training was simply identified as the vehicle to supply that demand. The planning committee will have this as a major focus of its implementation if their planning follows the data and analysis.

APPENDIX A

Discipline-Based Art Education

Discussion Outline

THE VALUE OF ART IN GENERAL EDUCATION*

1. The four uses of knowledge or schooling
   a. Replicative use--the reinstatement of original learnings, pretty much as learned (certain facts, formulae, procedures in arithmetic, etc.)
   b. Applicative use--principles, laws, relations of a discipline learned in school are applied to solve a problem or remedy a faulty situation.
   c. Interpretive use--a discipline is studied in school. With time, the details are virtually forgotten, but the structure of its concepts remain and are used as stencils or lenses to provide the context of a problem or situation.
   d. Associative use--a situation or word or image elicits items of experience relevant to it.

2. Aesthetic images and their uses
   a. As resources of the image store--to give meaning to a situation
   b. Aesthetic images contribute to the clarification of all modes of feeling
   c. Aesthetic images extend the range of feeling
   d. Aesthetic images as exemplified in works of art can provide order to the realm of feeling

*An outline designed by Harry S. Broudy for Getty Institute for Educators on the Visual Arts.

Grace Hampton 10/13/86

DISCIPLINE-BASED ART EDUCATION: WHAT IT IS AND WHAT IT LOOKS LIKE IN THE CLASSROOM

Seven Dimensions of a Discipline-Based Art Program

Content

1. Teaching facts, concepts, and skills intrinsic to the visual arts as part of general education.

2. Basing instruction on the four disciplines that contribute to the understanding of the visual arts: aesthetics, art production, art history, and art criticism.

3. Teaching visual arts in the context of aesthetic education.

Curriculum

4. Using a formal, systematic, cumulative curriculum.

5. Sequencing activities to produce a sophisticated understanding and appreciation of art.

Context

6. Making art compatible and teachable in elementary schools.

7. Making art instruction accountable.

THE NATURE OF THE AESTHETIC EXPERIENCE

- Aesthetic experience involves one with the appearance of things; the images and meanings conveyed by how things look, feel and sound. Examples of aesthetic experience would include: responding to the intensity of redness in the western sky at sunset; being overwhelmed by the fantastic scale of a natural phenomenon such as the Grand Canyon; or being transformed into a state of euphoria when observing the exquisite delicacy of line in a renowned masterpiece such as Sandro Botticelli's THE BIRTH OF VENUS.

- Objects of events which involve us in aesthetic experience are frequently referred to as "beautiful." They provide us with a sense of pleasure when the recognition of their physical qualities and organization result in the reduction of tension and conflict. But what of works of art whose subject is the "horror of war," for instance, the series of etchings created by the 18th century Spanish master, Francisco Goya, or Pablo Picasso's 20th century masterpiece, GUERNICA?

- It appears, then, that aesthetic experience encompasses not only responses to the physical attributes of objects or events but also includes the cognitive act of identifying relationships between ideas and values acquired via prior experiences and the forms and meanings represented in current stimuli. Whether reacting to beauty, horror or formal qualities, it is clear that aesthetic responses are made to objects of events that are actually experienced.

- Therefore, aesthetic judgments constitute those acts which establish the relative merits of objects and events as they are encountered by the senses and filtered through the intellect.

Excerpts from "Exploring the Nature and Values of Art" in Learning About Art - A Practical Approach, Ronald H. Silverman

Grace Hampton 10/13/86

- It is important for children to understand both the process of arriving at a critical judgment and the role of criteria within the process. When children become aware of criteria by which art can be judged, they are, at the same time, learning about some of the qualities that many people appreciate in art. We cannot teach children to appreciate art; we can teach them a critical process through which they can develop, test and refine their own artistic judgments.

Excerpt from "Methods of Criticizing Art," Approaches to Art in Education, Laura Chapman

Chapman also outlines four methods or approaches for developing "your own" skill and confidence in criticizing art:

Inductive

Gathering visual information or "facts."

Deductive

Choosing definite criteria for judging a work; examining the work to see if it presents visual "facts" that do or do not meet each standard; and deciding whether the work is (or is not) "satisfactory" in terms of the standard.

Empathic

Attributing feelings and capacities to a work of art as it had life and vitality.

Interactive

"The interactive approach is also inductive, but unlike the purely descriptive approach, it is a means of seeking, through discussion and debate, GROUP agreement about the most likely meaning of a work."

Grace Hampton 10/13/86

INTRODUCTION TO AESTHETIC SCANNING*

What is aesthetic scanning?

1. Aesthetic scanning as an entry strategy to a work of art.
2. Scanning as a preparation for acquiring knowledge about the work of art.
3. Scanning as a preparation for interpretation of a work of art.
4. Scanning as a preparation for criticism.

Properties of aesthetic objects

1. Sensory
   Qualities which can be seen, felt or heard.
2. Formal
   The organization of visual elements.
3. Technical
   Craftsmanship, use of materials and properties of the medium.
4. Expressive
   Mood properties, what a work of art "has to say."

*A basic outline designed by Harry S. Broudy.

Grace Hampton 10/13/86

APPENDIX B

Southwest Regional Educational Laboratory

Scope and Sequence for

Discipline-Based Art Education

SWRL Scope and Sequence *

Block	Visual Analysis	Production	Critical Analysis
1	Figures, animals, boats and fruits represented by simple shapes, lines, natural colors and textures.	Crayon tip side Tempera: brush strokes Cut paper with scissors Paste paper Roll, flatten, bend clay	Analysis of: Oriental screens and embroidery; American and European abstract paintings and prints; sculpture of various countries
2	Imaginary creatures and landscapes represented by simple shapes and arbitrary colors.	Crayon: solid color Basic fingerpainting Tearing and pasting paper Use tools to poke, cut, clay; join separate pieces	Analysis of: 19th and 20th century European and American paintings; Oriental landscapes; Indian fabrics; Egyptian and New Guinea art works
3	Imaginary buildings and figures, trees and animals represented by simple shapes and lines. Size differences to indicate distance and properties.	Crayon drawing Tempera wash technique Sponge painting Cut paper on a line Pull forms from clay	Analysis of: American, European, Asian landscape paintings; Japanese screens, 20th century and sculpture
4	Leaves, birds, animals, and imaginary figures represented by simple shapes, lines. Arrange shapes in picture-plane.	Crayon: wax resist Mixing tempera paints Cut stencils 3-D paper construction	Analysis of: European and American painting; Indonesian fabrics; Japanese scroll; 20th century sculpture
5	Faces, sea creatures and plants represented by simple and amorphous shapes and lines. Use appropriately placed features on faces and sea creatures.	Fingerpainting: new techniques Freehand paper cutting Stamp printing Score and stamp impressions on clay; apply glaze	Analysis of: 20th century drawings, paintings, prints and sculpture; Japanese screens; craft work of various cultures
6	Carousel animals, boats, fruits, human figures represented using shapes, lines, visual textures. Color used to represent storms. Bisymmetry in figures.	Chalk: side and tip Paper cutting, tearing, gluing Paint: pressed wash, choppy brush strokes Bakers clay (dough) to make forms	Analysis of: 20th century prints, drawings, paintings; 17th century Dutch landscapes; sculptures from different periods and cultures
7	Imaginary desert shapes, figures, fish represented using specific colors, shapes, textures. Illusion of depth represented.	Crayon rubbings; batik Chalk: wet on wet Paint used as dye Paper folding, cutting, pasting	Analysis of: 19th and 20th century European and American prints, paintings; craft works from Africa, New Guinea, Australia, Guatemala
8	Landscapes, human figures and birds represented using gestures with added shapes and lines for details.	Wash and pen drawing Paint: wet onto dry Collagraph prints Pinch Pots, raised and impressed textures	Analysis of: Landscapes from various periods; contemporary painting of figures; Audubon birds; Oriental and contemporary American crafts

Two blocks - 1 year of instruction

*Complete Program scope and sequence available

** Date of Publication not known, possibly between 1977-82.
G. Hampton
10/15/86

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APPENDIX C

Survey Instrument - The Status of Art Education in the Portland Public Schools

STATUS SURVEY: Discipline Based Art Education
October, 1986

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PORTLAND PUBLIC SCHOOLS

Please identify your role in the school by CIRCLING ONE of the following:

A = Elementary Teacher
B = Middle/High School Art Teacher
C = Administrator
D = Other _____

My preparation includes art courses (studio or history) beyond those required for certification.

Yes	No

INSTRUCTIONS: Read each statement. Decide how much you agree or disagree. Then, circle the number (1,2, 3, or 4) that corresponds most with your opinion in the column on the right.

There are four choices for each statement:

1. Strongly agree
2. Agree
3. Disagree
4. Strongly disagree

Mark all of your answers on the instrument itself. This instrument is anonymous. There are no "correct" or "incorrect" responses.

Any additional comments should be entered in the space provided or on the back of the instrument.

1. Adequate time is provided for students to think and read about art.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

2. Art is often exhibited in spaces other than art classrooms?

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

3. The building principal includes art instruction as part of the teacher performance evaluation.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

4. Instructional art supplies, and support materials (slides, prints, films, are readily available in this district.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

5. Art is viewed by counselors as a non-academic area.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

6. Reasoning skills are reinforced by art instruction.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

7. Aesthetics (discussing the value, meaning, and feelings generated by art) is currently included in art instruction.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

8. Art educators feel that art is held in high esteem by others in the school.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

9. Art history is currently included in art instruction.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

10. Art instruction represents at least 7% (about 90 minutes) of my week's teaching activities.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

11. Those who teach art are aware of the district's mission in art education.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

12. Those who teach art share information and teaching strategies with each other often enough to be beneficial.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

13. Existing curriculum materials (scope & sequence, continuua) are regularly used in planning art instruction.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

14. Arts activities are integrated into the study of other subjects.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagre

15. Administrators expect art education to be taught on a regular basis in the elementary program.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagre

16. The teaching of theory (rationale, predicted outcomes, etc.) often accompanies art production activities.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagr

17. Students appreciate being provided with the theory behind art production.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

18. Students are given adequate time to practice art production.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

19. Support for art education from building administrators is adequate.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

20. In-service classes/workshops have proven a good vehicle for introducing new information and teaching strategies.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagree

21. Typically, money budgeted for art supplies/activities is left over at the end of the school year.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagre

22. Published curriculum material is more often used as a resource than teacher-developed material.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagre

23. Special education students are often disproportionately represented in art classes.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagr

24. Art criticism (making judgements about the nature and quality of art) is included in current art instruction.

1. Strongly Agree
2. Agree
3. Disagree
4. Strongly Disagr

25. Additional comments:

APPENDIX D

Additional Comments Reported on Survey Instrument by Respondents

Additional Comments:

Most "art" activities in classrooms would fall into the "craft" section, rather than art.

I feel that the district could be more committed to art instruction by adopting a specific list of basic art materials to be available in every classroom just as they do for reading, math, science, etc. By not doing so, many teachers may assume that the district considers art instruction optional.

I am not in a classroom, and I feel that I am not adequately able to fill out this survey accurately. I have read over the questions and I can honestly say that I could not answer these questions fairly.

Next survey, please have a column for "don't know." This survey seems geared more for high school teachers.

I don't feel qualified to answer some of these.

The way things are now, the math, science, health and social studies curriculums are so time consuming and there is such an overabundance of materials (plus multiculture), there is no time for one classroom teacher to do justice to anything. Art has become something you might do if time ever permitted, which almost never happens. As usual, we have gone overboard.

I feel each school would benefit with an additional specialized art teacher with time allotted weekly for class attendance as well as art being taught in the classroom by the teacher.

This is a stupid questionnaire. There is no way to answer most of them validly.

Many of these are not applicable for a K-5 school.

To be honest, I rarely think about or teach art. Sometimes it pops into other things I do, but I have no idea what others do.

Most of these questions do not apply to K-5 school. The questions are strongly slanted toward middle and high schools.

Our district places a great deal of priority on ACADEMIC ACHIEVEMENT, and teachers respond to that push by teaching subjects which emphasize basic skills.

Who cares?

I am not a classroom teacher, but a "specialist." My perceptions probably are not valid.

[In response to No. 20] - In-service classes in our building have not dealt with art.

[In response to No. 21] - Not sure.

I really am not sure of many of these items. I feel personally that art is a very important field and should be valued and provided; however, I'm not sure if it is -- it appears to be.

I don't know should have been a category.

N/A means no answer because I don't feel qualified to give an accurate answer/assessment of the situation. Sorry.

Art is a strong component of our multicultural effort. Excellent work by our specialist in this area.

This instrument is really not appropriate for me as the counselor.

N/A - Not applicable in elementary school.

Classroom teachers need art instruction!

Not appropriate questions for elementary schools (generally)!!

I see little value in having counselors take their time to respond to a questionnaire such as this!

I needed a neutral choice [so I picked] 3.

Many of these questions are appropriate to the elementary classroom, not middle school.

Vague!

I love art.

Who has time to teach art?

Art is too crafty at elementary level.

I am unaware of a central district resource place where I can get ideas and materials such as borrowing 30 weaving looms. I'd like information in print -- not workshops.

I know very little about the districts' art focus and curriculum.

Art instruction is nonexistent in elementary buildings, if you ask me!

I did not mark some of these questions because I do not have enough information to make a judgment.

I don't have the information to answer some of these questions.

I do not have all information to answer some of these.

Questionnaire is poorly structured! Many of the questions cannot be answered by one individual.

Need additional choice for answers; for example, "no opinion."

I teach kindergarten.

Many of these questions are extremely inappropriate for our students and teachers.

This seems to be more for middle or secondary. Also, I answered what I thought most teachers thought.

Middle and high school vastly different and shouldn't be lumped together.

Shorten your surveys if you really want thoughtful responses!

This survey does not fit middle school instruction. When are we going to do so? Yes, Virginia, there are middle schools -- 18 of them, serving some 7200 students per year!

Our library has excellent art prints -- large collection.

Primary students aren't ready for several of these ideas.

It's hard to answer for other teachers. I know what goes on in my classroom, not everyone elses.

A lot of these do not apply to my situation. I have no idea what is happening in junior high and high school.

There is much about art instruction that I am not aware of. the art that I use in library is in relationship to literature.

Some of our outstanding art teachers and teachers of the regular core curriculum truely see art as an appropriate.

Space should have been provided for: No basis for making judgment.

Each art instructor has different priorities; for some, production is the main purpose. But for most understanding of and talking about art is an important component. The three elements cannot be separate, but should be part of any art project taught.

The Chapman art project is very helpful: good ideas, scope and sequence, support.

In our building, discipline based art education is a high priority; therefore, this may affect my answers.

A lot of things are true at this building this year because of our involvement in the art project and discipline based art instruction.

I could not answer all questions. They are unclear from an administrator's perspective. Art education is an endangered species and we work to maintain and build the program.

Most of these questions pertain to elementary school, and I don't know much about that.

Time to prepare and get materials a problem -- lots of interest!

This is a very inappropriate survey!

The questions are really geared for middle and high school teachers where art instruction is a separate class. As an elementary teacher, I don't feel most are applicable.

Art should be taught only in an interdisciplinary manner.

State requirements are working against art education in high school, but I am working on an alternative with the district office.

Art unifies life; it represents that which we think of life. It permeates all disciplines.

I am not budgeted nearly enough for art supplies. The art department needs to be built up, after years of being mediocre. I would like to see art become more structured and academic, with more administrative support.

Sorry I can't be of more help.

Some statements seem directed to elementary schools.

There needed to be a statement on this survey which would allow us to mark "not applicable." As a primary teacher, some of these statements do not apply.

Art by some in elementary building is called art, but really is cut, paste, and trace.

Additional Comments:

Channel 10 has excellent classes in art that are offered at various times throughout the school day.

Primary children should have opportunities to experience art activities OFTEN with a wide VARIETY and to feel SUCCESS with their product.

We have administrative support but need better facilities (i.e., sinks in rooms) and materials.

Allow more time for teaching art techniques by specialist who like teaching art.

How long will a school day be when all the curriculum areas are through developing?

What is the purpose of this questionnaire?

Grade level should have been mentioned somewhere along the way.

How much time in a day? We have SO much to do as it is.

I hope, whatever the outcome of this survey, we can establish art education as an important part of all students' total education. I'd like to see activities that will help improve students' self-concept to help them realize they can produce.

If art is displayed outside classrooms, please give feedback or at least a "thank you" to the class.

Don't know too much about art.

In general, there just doesn't seem to be enough time to do art for art's sake. It has to be integrated into the "core" curriculum. I'd like to see and experience some effective ways to do that.

[In answer to No. 27] - Good idea as long as time and compensation provided.

We have no room for production lab. Our music teacher is in the boiler room.

I wish our building or school had more art classes available.

Adherence to a prescribed curriculum is not as important to me as students having the experience of creating something of their own. The ability to express feeling through art is very important.

This is not related to my job description. Difficult to answer.

Time!

Art is very important to teaching thinking skills, values, broadening global perspectives, and personal discipline. Teachers need training! We would love to be able to give this to our students.

More quality training please!!

It's more important to teach READING and then MATH!!!

We need more. Ask me how, and I can't tell you. I'm not an artist, but I know we need it.

Provide classes in: basket weaving (and history of), ceramics/pottery, painting, drawing, etc.

In light of all the other core areas that are being pushed, I don't have the time or the energy to do a lot of extras with art. Many of these questions do not apply to younger children also. Maybe fourth grade on.

Don't establish a cadre system of art in-service training.

Boy, do I love art!

My comments are based on a departmentalized program

Many suggestions require money which is not available.

An "artist-in-residence" would be helpful.

In a primary school, children need to be more experimental rather than critical.

These are leading comments, asking you to speak for others as to their feelings regarding art (i.e., administrators, etc.)

Arts are suffering because of so much stress on basics.

We need a full-time art teacher just like P.E. and music.

I feel primary teachers are doing a good job with art instructions -- what happens then?

Again, are you aware of middle school art? We have art classes for students, art integrated into language arts/social studies/math and music.

Middle and high school should not be lumped together.

No mention of career education in Art? Are there jobs? What are the jobs?

How much did this survey cost the district? Why?

In the primary grades, art should be a developmental sequence of experiences with a common curricula; middle school should allow a wider sampling of techniques, and high school begin to focus on art as a triad of doing, knowing, and understanding.

If some of these activities suggested were to be implemented, we would need to extend the school day by at least two hours. Formal art education at the expense of another curriculum area, perhaps???

Good art teachers who are aware of opportunities are the key; to see, to study, to do art.

Students should have the opportunity in an elementary school to create with multimedia with no absolute structure. It would give them an opportunity to find what each will create.

Art production aspect of new program is seriously handicapped by the lack of sinks, water, etc., in the classrooms.

Art should be academic, but also teachers should have freedom to explore art areas of their own choosing.

Art is the center of many disciplines; it maximizes the visual and tactile senses; it unifies cultures and historical perspective; it matches music, architecture, literature, theatre, and life style (design). No student should leave high school ignorant of fundamental art history.

Art must not be viewed as a separate discipline reserved for <u>past time</u> activities.

Any attempt to add/enforce 90 minutes (7 percent) of an already too short of instructional day would be frivolous. Any art should be incorporated into subject area instruction. All report card grades should be eliminated.

[In response to No. 20] - Leave art out of the competencies area. Everyone should have art experiences, but leave some teacher freedom in this area.

Difficult to fit it in plans. Too many other subjects take priority.

Many questions have implications of situations that may or may not already exist.

Hope this meets your needs!

Some don't apply or I didn't know.

Let's just experience art and do art!